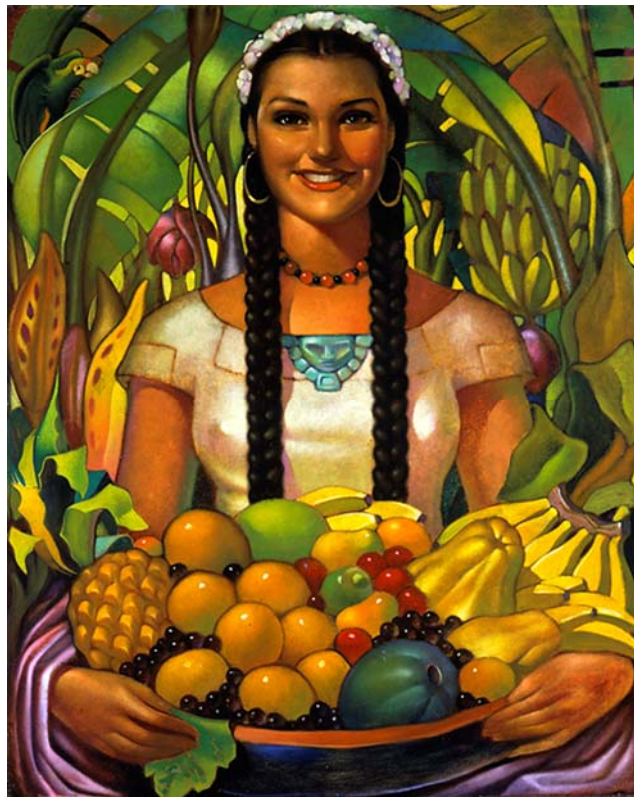



Mexico Comes to the Smithsonian:

A Visitor Study of Myth, Mortals, and Immortality:

Works from Museo Soumaya de México



January 2007

 Smithsonian Institution

Office of Policy and Analysis

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FOREWORD

At one level, this visitor study of the recent *Myth, Mortals, and Immortality* exhibition represents a straightforward effort to understand the visitors who came to this particular show. However, it also offers some insight more generally into how visitors and responses to bilingual exhibitions sponsored the Smithsonian Latino Center (SLC) may differ from those of other Smithsonian exhibitions. As such, it comprises part of a larger body of analytical work that the Office of Policy and Analysis has undertaken for the SLC—including visitor studies of SLC-sponsored exhibitions such as *Retratos*, *Celia Cruz*, and the *Colombia at the Smithsonian* exhibit, as well as a program evaluation of the SLC’s Latino Initiatives Pool. The SLC is using the results of these studies to gain a deeper understanding its audiences and their needs, which will allow it to create future programs that are even more successful with Latino and non-Latino audiences alike.

I would like to thank Pilar O’Leary, Emily Key, and Joanne Flores of the SLC for bringing in OP&A to assess this exhibit, and the OP&A staff members who designed the questionnaire and administered the survey, Ioana Munteanu (who also analyzed the resulting data and wrote the report) and James Smith (who assisted with report writing).

Carole M.P. Neves

Director, Smithsonian Office of
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INTRODUCTION

From September 13 through November 2, 2006, the International Gallery of the Ripley Center hosted *Myth, Mortals, and Immortality: Works from Museo Soumaya de México*, an exhibition featuring more than 100 artworks from the collections of the Museo Soumaya in Mexico City. The exhibition, sponsored by the Smithsonian Latino Center (SLC), presented works spanning the last three centuries, many of which had never before been displayed outside of Mexico. Some of Mexico's most renowned artists were represented, including Diego Rivera, Rufino Tamayo, Jorge Gonzalez Camarena, and David Alfaro Siqueiros.

Shortly before the exhibition opened, the SLC asked the Smithsonian Office of Policy and Analysis (OP&A) to conduct a visitor study of *Myth, Mortals, and Immortality*. The study was intended to provide insight into who was visiting the exhibition, why they came, and what their impressions of it were. In addition to visitors' opinions about the exhibition as a whole, the OP&A study team sought out views on the exhibition's title, its exhibition guide, and the learning opportunities it presented. Visitors were also asked whether they read Spanish-language object labels and exhibition guide text, and whether they had suggestions for changes that might have improved their experience.

The study team utilized a formal written visitor survey, administered on two separate dates—one on a weekend, and one on a weekday. (For a copy of the survey instrument, see **Appendix A**.) Survey administration was conducted during the entire time that the exhibition was open to the public on each of these days; *all* visitors leaving the exhibition (at either of the two exits) were approached and asked to participate in the survey. A total of 370 persons were approached, of whom 276 agreed to fill out a survey, a response rate of 75 percent. (For complete response frequencies, see **Appendix B**.)

The SLC specifically asked the study team to survey any school groups that came through the exhibition. One large school group did visit *Myth and Mortals* on the weekday when the survey was being administered, and the study team handed out 30

questionnaires to students in that group. Because the responses of these students differed in several ways from those of other respondents (due to factors such as the “involuntary” nature of their visit and the fact that they received a guided tour), these results are presented separately in this report.

The methodology used for this survey does not yield results that can be formally generalized to the whole population of exhibition visitors. Rather, the results represent a census of visitors present on the particular survey dates—a “snapshot” of visitors present at the times the survey was administered. For this reason, when discussing survey results, we generally refer to survey “respondents” rather than to exhibition “visitors.”¹ However, provided the visitors surveyed did not differ in any systematic way from visitors on other days, the results of this survey can be used, with the appropriate cautions and caveats, to provide insight into visitation more generally.²

¹ To obtain results that would allow formal generalization to the whole population of exhibition visitors would require a “random sampling” methodology that would differ from the census methodology used here chiefly in that it would call for administration of the survey to only one person per visiting group on multiple days (weekdays and weekends alike). The study team judged that visitor flow to the *Myth and Mortals* exhibition and the configuration of the exhibition (with two exits) was such that a random-sample survey could not be completed in a reasonable amount of time.

² For example, the results of a census survey conducted on an exhibition’s opening weekend could not be considered representative of visitation more generally, as visitors on these dates tend to differ systematically from those on other dates—there tends to be a higher percentage of visitors who are specifically interested in visiting the opening exhibition and a lower percentage of casual visitors than at other times. Systematic differences in visitation could also be expected, for example, on closing weekends, holiday weekends, or weekdays when public schools are not in session.

FINDINGS

The next four sections deal with findings pertaining to all respondents *except* students in the organized school tour that the study team surveyed. Responses of these students are treated separately in the fifth section of these Findings.

Respondents' Demographic Characteristics

The study team asked visitors about their age, gender, residence, education level, and race, and about whether they considered themselves to be of Latino/Hispanic origin. Responses were as follows:

- ◆ **Gender:** Gender was evenly split between females (51 percent) and males (49 percent).
- ◆ **Age:** Respondents' average age was 44; half were between the ages of 28 and 58. (For the statistical distribution of age by generation, see Appendix B, Question 11).
- ◆ **Residence:** More than a quarter of survey respondents lived in the Washington, DC metropolitan area (27 percent); two in three lived elsewhere in the United States (66 percent); and 7 percent reported living outside the United States. Respondents who resided in the Washington, DC metropolitan area were far less likely to have found out about the exhibition by wandering by (44 percent vs. 77 percent).
- ◆ **Education:** Of the survey respondents who were older than 25 years of age (79 percent of all respondents), about half (47 percent) reported they had completed graduate or professional studies; about one in three (29 percent) indicated they had a bachelor's degree; 6 percent said they had an associate degree; 10 percent indicated they had one or more years of college but no degree; and the remaining 8 percent were high school graduates without any post-secondary education.

- ◆ **Race and Hispanic/Latino origin:** About one in six respondents (15 percent) reported they were of Latino/Hispanic origin. Three quarters of respondents indicated they considered themselves whites (76 percent), while about one in ten said they were either Asian (12 percent) or African American (11 percent). In addition, 2 percent identified themselves as Native Hawaiian/Pacific Islander, and less than 1 percent said they were of American Indian/Native Alaskan background.³ The average ages of visitors of Latino/Hispanic origin (37 years) and African Americans (33 years) were younger than those of the total sample of respondents (44 years, as noted above).

- ◆ **Visit group:** Most of respondents came to the exhibition either accompanied by one or more individuals (73 percent) or by themselves (23 percent). Only a small percentage (4 percent) came as a part of an organized group.

The demographic characteristics of *Myth, Mortals and Immortality* visitors who responded to the OP&A survey are, in most respects, comparable to those of the Smithsonian art museums adjacent to the International Gallery—the National Museum of African Art (NMAfA) and Freer and Sackler Galleries (FSG).⁴ However, the percentage of men and individuals of Latino/Hispanic origin was slightly higher among *Myth, Mortals, and Immortality* survey respondents.

Other Respondent Characteristics

A majority of respondents had been to the Smithsonian before the day of the survey.

Two in three survey respondents (67 percent) had been to the Smithsonian before the day when they were intercepted for this study. Smithsonian repeat visitors were on average older (47 years) than first-time visitors. A huge majority (85 percent) of respondents residing in the Washington DC metro area were Smithsonian repeat visitors.

³ Respondents were allowed to mark *all* race/ethnic identifications that applied.

⁴ For more on the demographic makeup of visitors to NMAfA and FSG, see *Results of the 2004 Smithsonian-Wide Survey of Museum Visitors*, Office of Policy and Analysis, Smithsonian Institution, September 2004, www.si.edu/opanda.

Few respondents had heard about the Smithsonian Latino Center. Only one in six respondents (17 percent) had heard of the SLC before the day they were surveyed. Repeat visitors to the Smithsonian were more likely to have heard about the SLC than first-time visitors (21 percent vs. 8 percent).

A relatively small percentage of respondents came to see this specific exhibition. One in four respondents (25 percent) came to the Smithsonian specifically to see *Myth, Mortals, and Immortality*. The percentage was somewhat higher among respondents from the Washington metropolitan area (38 percent) than among those from elsewhere.

Most respondents discovered the exhibition by chance. Seven in ten (69 percent) respondents said they found out about the exhibition by “wandering by.” The only other sources cited by more than a handful of respondents were word of mouth from friends, family, or colleagues (16 percent) and newspapers (8 percent). (See Appendix B, Question 4.) The percentage of respondents who heard about the exhibition through word of mouth was over twice as high among those who came specifically to see it (35 percent). Demographically, the respondents who heard about the exhibition through word of mouth were younger, on average (38 years), than others. Newspapers were also cited more frequently among those who specifically came to see the exhibition (25 percent), as well as among Washington metropolitan area residents (22 percent). Reflecting the changing demographics of newspaper readership, those who found out about the exhibition through newspapers were older on average (60 years).

Most respondents were very interested in art. A large majority of respondents indicated they were “very interested” in art in general (61 percent). About half as many reported being very interested in Latino culture/history (32 percent) and Latino art (29 percent). Unsurprisingly, survey respondents who came specifically to see the exhibition were more likely to indicate a strong interest in Latino culture/ history (50 percent) and Latino art (47 percent).

Pedagogical Aspects

The vast majority of visitors used English-language resources. About two thirds of respondents (64 percent) read object labels in English, and 86 percent of those who used the exhibit guide read it in English. Three in ten (30 percent) indicated they read some of both the English and Spanish labels, and 14 percent made use of text in both languages in the exhibit guide. Only a very small percentage of respondents read the labels (3 percent) or the exhibit guide (less than 1 percent) exclusively in Spanish. A slightly higher percentage of those who came specifically to see the exhibition read labels in both languages (38 percent).

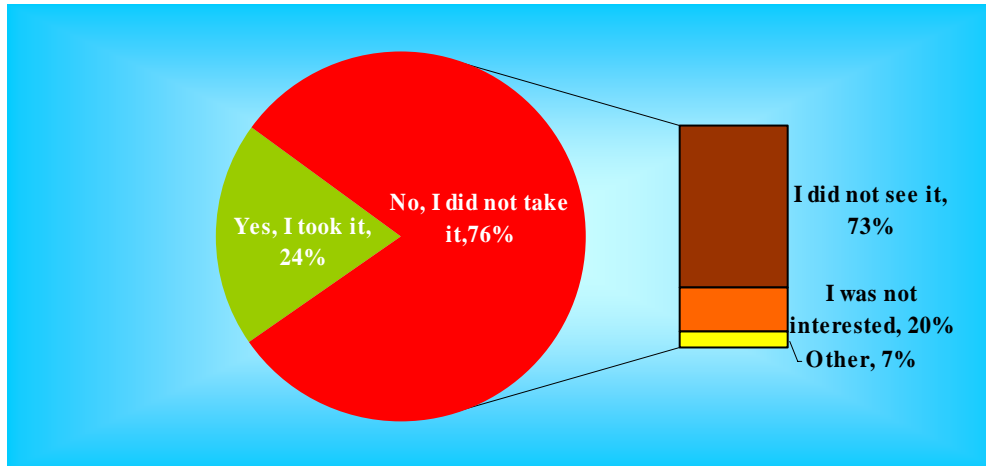
The exhibit guide was missed by many visitors. Three in four surveyed visitors (76 percent) did not pick up the exhibit guide. (See Figure 1, following page.) Of those who failed to pick up an exhibit guide, the vast majority (73 percent) simply did not see it, 20 percent said they were not interested in it, and 7 percent indicated they did not pick the guide up for other, unspecified reasons. Of the respondents who took the guide (24 percent), 63 percent indicated they used it while going through the exhibition, and 86 percent said they were going to take it home. Respondents who came specifically to see *Myth, Mortals, and Immortality* were more likely to pick up the guide (39 percent), use it in the exhibition (73 percent, among those who picked it up), and take it home (100 percent, among those who picked it up).

About half the respondents had a positive view of the learning opportunities in the exhibition. About half of the surveyed visitors (48 percent) found learning opportunities in the exhibition to be “excellent” or “superior,” and four in ten (41 percent) rated them “good.”⁵ Ten percent rated learning opportunities as “fair,” and no one found them “poor.” Those who were very interested in Latino art (68 percent “excellent” and “superior”) or in Latino culture/history (63 percent “excellent” and “superior”) rated learning opportunities even more favorably. By contrast, visitors who indicated that

⁵ On a scale where the choices consisted of (in order) “poor,” “fair,” “good,” “excellent,” and “superior.”

more contextual information would have enhanced their visits rated learning opportunities less highly (39 percent in the top two categories).

Figure 1. Did you pick up an exhibition guide at the entrance?



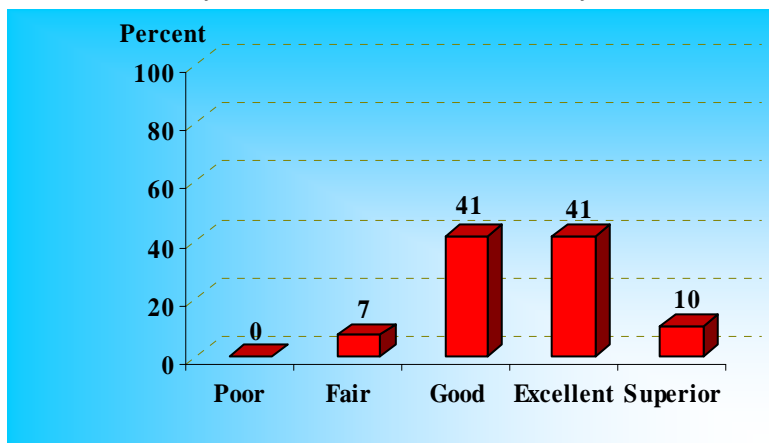
The exhibition’s title appears problematic. When asked their opinion on the title of the exhibition, half of the respondents found it appealing (50 percent). However, only about one third (34 percent) thought it captured the theme of the exhibition well.

Satisfaction

About half of the responding visitors (51 percent) gave an overall satisfaction rating for *Myth, Mortals, and Immortality* in the top two categories (“superior” and “excellent”) of the standard visitor satisfaction scale, and one in ten (10 percent) rated it in the highest category. The remainder rated it either “good” (41 percent) or “fair” (7 percent). No one called it “poor.”⁶ (See Figure 2, following page.)

⁶ For purposes of comparison, other exhibition-specific visitor satisfaction ratings can be found in reports on the OP&A website, www.si.edu/opanda.

Figure 2: Overall, how would you rate the exhibition *Myth, Mortals, and Immortality*?



Respondents who were more engaged with the exhibition or had a greater interest in the subject matter were more likely to rate *Myth, Mortals, and Immortality* as “excellent” or “superior,” when “engagement” and “interest” are defined as follows:

- **Engagement:** Respondents who used the exhibit guide during their visit were more likely to confer the highest two ratings (70 percent).⁷ Respondents who rated learning opportunities “excellent” or “superior” were also more likely to give one of the highest two ratings to the exhibition itself (82 percent).
- **Interest:** Visitors who indicated they were very interested in “Latino culture/history” or “Latino art” were also much more likely to rate the exhibition in the top two satisfaction categories: 68 percent of the former rated the exhibition “excellent” or “superior,” and 69 percent of the latter.

Respondents who thought that the title captured the exhibition’s themes well were also much more likely to rate the exhibition “excellent” or “superior” (71 percent).

⁷ Because the number of responses involved in this cross-tabulation was relatively small, the study team considers this finding somewhat preliminary, and perhaps in need of further investigation in similar visitor studies in the future.

Insufficient contextual information was an issue for a large minority of visitors. When respondents were asked for their opinions about possible changes that might have enhanced their experience in the exhibition, the most frequently-cited response was “more contextual information,” which was mentioned by 43 percent. Twenty-one percent felt they could have benefited from an audio guide. Only a tiny minority mentioned “text panels in Spanish” as a desirable change (4 percent), while 7 percent indicated other changes such as better lighting, a different configuration, or more or different artworks. (See write-in comments reproduced in Appendix C.) On the other hand, one third of all respondents (34 percent) felt that no changes were necessary.

School Group Responses

One large school group came through the exhibition on the weekday when the study team was distributing surveys. Perhaps because of the size of the group, the structured nature of the visit, and the presence of a guide, the responses of this group were quite different from those of other visitors. Thus, the study team decided to present the responses separately.

The visiting school group was from the Washington DC metropolitan area; it was given a guided tour by a SLC staff member. In comparison with other visitors, a slightly higher percentage of the school group consisted of individuals of Latino/Hispanic origin (21 percent) and African Americans (15 percent). Only 14 percent of them had been to the Smithsonian before the day of the study, and only 11 percent had heard about the SLC. All students in the group came specifically to see *Myth, Mortals, and Immortality*; they heard about it through their teachers and school.

While the vast majority of students picked up an exhibit guide (96 percent), 54 percent of those who picked it up did not use it while touring the exhibition, 15 percent used it in English only, and 30 percent used it in both languages. Most students (88 percent) said they were going to take the guide home. In terms of learning opportunities, eight in ten students (82 percent) rated them in the top two categories of the scale—a much higher

percentage than the 48 percent of the general audience that conferred these ratings, possibly reflecting the influence of the guided tour that the students received. (Interestingly, however, only 7 percent rated learning opportunities in the highest category.) Student respondents were slightly more likely than others to find the exhibition's title appealing (57 percent) and to agree that the title captured the themes of the exhibition well (46 percent).

The percentages of student respondents who indicated they were very interested in art in general (33 percent), Latino culture and history (14 percent), and Latino art (7 percent) were far lower than for other respondents. Nevertheless, 68 percent of the students surveyed rated *Myth, Mortals, and Immortality* “excellent” or “superior” (a considerably higher percentage than for other respondents), with 11 percent conferring the highest rating of “superior” (about equal to the figure for other respondents). Another 32 percent rated the exhibition “good,” and no one rated it in the two lowest categories of “fair” and “poor.” More than half of the students (54 percent) felt nothing was needed to improve their experience in the exhibition, while less than one tenth (8 percent) wanted more contextual information—a dramatically lower number than for other respondents, which was again probably a reflection of the fact that the students, unlike others, received a guided tour. Among the students, 23 percent recommended improvements not specifically suggested on the survey form, such as requesting “fun discussion/activities” or that the exhibition be made “a little more ‘child friendly’.” (See Appendix C.)

OBSERVATIONS

With a few exceptions (a higher percentage of men and individuals of Latino/Hispanic origin), the visitors surveyed in *Myth, Mortals, and Immortality* were typical of the museums adjacent to the International Gallery, the National Museum of African Art and the Freer and Sackler Galleries. This is not surprising, as most of them stumbled upon the exhibition as they were wandering around. Indeed, the study team noted anecdotally that many of the individuals in the immediate area around the International Gallery were looking for, or believed themselves to be in, the African Art or Sackler museum. (One visitor exiting *Myth, Mortals, and Immortality* who refused to fill out a survey nevertheless informed the study team member who approached him in no uncertain terms that he found the exhibition to be out of place and inappropriate in a museum dedicated to African art!)

Only about one in four survey respondents came specifically to see the exhibition, which is not a particularly high figure. To the extent that these findings hold across the larger population of *Myth and Mortals* visitors, it would appear that the exhibition attracted a relatively high percentage of casual visitors who stumbled upon it, and found it interesting enough to explore. This is generally a problematic finding for an exhibition situated in the International Gallery, because that location is well off the beaten track for most casual Smithsonian visitors. The only casual visitors likely to discover an exhibition in this location are those wandering in from NMAfA, FSG, or Smithsonian Associates programs held in classrooms off the Ripley Center concourse.

Those who came specifically to see *Myth, Mortals, and Immortality* found out about the exhibition primarily through word of mouth (which appeared more effective in attracting younger visitors) and/or through newspapers (which appeared more effective in attracting older visitors). This suggests that when SLC exhibitions target younger audiences, it may make sense to focus marketing resources on social networks (schools, communities,

online groups, etc.) rather than traditional newspaper advertising. When targeting a broader audience, newspapers might be effective.

A relatively small percentage of respondents picked up the exhibit guide; and most of those who did not do so simply did not see it. Few respondents neglected to pick up a guide out of lack of interest. This suggests that exhibition organizers should consider how to make the exhibit guide rack more visible to visitors, as well as other ways to make visitors aware that a guide is available. One obvious possibility would be to place exhibit guide racks at all doors in exhibitions with multiple points of entry and exit.

Although only very small minorities of respondents indicated that they read labels or the exhibit guide exclusively in Spanish, a fair number reported using both Spanish and English text. This suggests that the most obvious rationale for bilingual exhibition text and materials—making the exhibition accessible to Spanish-speaking visitors who are not proficient in English—is not the only important rationale. Bilingual text is evidently also of interest to many visitors with knowledge of *both* languages, although the reason for this is not clear to the study team; this may be an interesting subject for follow-up in future visitor studies of exhibitions with bilingual text and resources.

As is the case with other exhibitions studied by OP&A, surveyed visitors to *Myth and Mortals* who were more interested in the exhibition topic were more likely to rate the exhibition favorably. Likewise, those who were more engaged with the exhibition, as evidenced by their use of an exhibit guide or attention to learning opportunities, tended to rate *Myth and Mortals* highly. This implies that strategies for attracting the attention of individuals with an interest in the exhibition topic and resources for engaging visitors with the exhibition when they are there may result in higher overall levels of visitor satisfaction.

More contextual information might increase some visitors' satisfaction with the learning opportunities offered by the exhibition, and this, in turn, might boost their satisfaction with exhibition itself. As noted above, most surveyed visitors to *Myth, Mortals, and*

Immortality stumbled upon the exhibition by chance—mainly while wandering out of the National Museum of African Art or Sackler Gallery, or, on the weekend, after attending Smithsonian Associates programs conducted in Ripley Center classrooms. While many of the casual visitors, especially those wandering in from the art museums, may have had an interest in art in general, they were unlikely to have had a specific interest in Latino art, culture, or history, and thus they may have benefited from more background information.

APPENDIX A: QUESTIONNAIRE

Visitor Survey

○ ○ ○ ○ ○ ○

Is this your first visit to the Smithsonian? Yes No

Did you come to the Smithsonian today specifically to see this exhibition, *Myth, Mortals, and Immortality*? Yes No

Had you heard of the *Smithsonian Latino Center* before today? Yes No

How did you learn about this exhibition? [Mark all that apply] Wandered by (E-)mailing list (Specify: _____)
 Smithsonian or Latino Center website Newspaper (Specify: _____)
 Friends/ Family/ Colleagues Radio (Specify: _____)
 Banner/billboard Other (Specify: _____)

Which object labels did you read? Spanish Some of both
 English I did not read the labels

Did you pick up an exhibition guide at the entrance? No **Why not?** I did not see it
 I was not interested in it
 Other: _____

Yes **Did you use the guide?** No
 Yes, in English
 Yes, in Spanish
 Yes, in both languages

Are you going to take it home? Yes No

Overall, how would you rate the learning opportunities in this exhibition? 1 Poor 2 Fair 3 Good 4 Excellent 5 Superior

Which of the following statements describe your reactions to the title of this exhibition, *Myth, Mortals, and Immortality*? [Mark all that apply] It captures the theme of the exhibit well
 It is appealing
 It is too artsy
 I have no thoughts on it
 Other

Overall, how would you rate the exhibition *Myth, Mortals, and Immortality*? 1 Poor 2 Fair 3 Good 4 Excellent 5 Superior

Which of the following would have enhanced your visit to this exhibition? [Mark all that apply]
 Text pannels in Spanish
 More contextual information
 Audio tour
 Other: _____
 No change needed

Where do you live?
 United States [Zip code:]
 Other country [Specify] _____

What is your age?

What is your sex? Female Male

How interested are you in each of the following?

	Not Interested	Somewhat Interested	Very Interested
Art in general.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Latino culture/history...	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Latino art.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Are you visiting alone or with others?
 I am alone
 I am with school group/organized group
 I am with others **Other than yourself, how many people are with you? [Write number of people]**
 Adults 18 and over
 Youth 12 to 17
 Children under 12

Are you of Latino/Hispanic origin? Yes No
What race/ethnicity do you consider yourself to be? [Mark one or more]
 African American/Black White
 Asian American Indian/Native Alaskan
 Native Hawaiian/Pacific Islander

What is the highest degree/level of school you have completed?
 High school graduate or less
 One or more years of college
 Associate degree
 Bachelor's degree
 Graduate/professional degree

Thank you for your help!

APPENDIX B: SURVEY RESPONSE FREQUENCIES

N = Total number of responses to a question

* = Total does not sum to 100 because visitors could choose more than one option

** = Total does not sum to 100 because of rounding

1. Is today your first visit to the Smithsonian? (N=272)

33% Yes

67% No

2. Did you come to the Smithsonian today specifically to see this exhibition? (N=274)

25% Yes

75% No

3. Had you heard of the Smithsonian Latino Center before today? (N=268)

17% Yes

83% No

4. *How did you learn about this exhibition? [Mark all that apply] (N=271)

69% Wandered by

16% Friends/family/colleagues

8% Newspaper (Specify: _____)

5% Other (Specify: _____)

3% Banner/billboard on National Mall

2% Smithsonian or Smithsonian Latino Center website

1% (E-)mailing list (Specify: _____)

0% Radio (Specify: _____)

5. Which object labels did you read? (N=264)

- 64%** English
- 30%** Some of both
- 3%** Spanish
- 3%** I did not read the labels

6. Did you pick up an exhibition guide at the entrance? (N=272)

- 76%** No A. *Why not?* (N=199)
 - 73%** I did not see it
 - 20%** I was not interested
 - 7%** Other:_____
 - 24%** Yes. B. *Did you use it?* (N=70)
 - 37%** No
 - 54%** Yes, in English
 - 0%** Yes, in Spanish
 - 9%** Yes, in both English and Spanish
- C. *Are you going to take it home?* (N=56)
- 86%** Yes
 - 14%** No

7. Overall, how would you rate the learning opportunities in this exhibition? (N=271)

- 0%** Poor
- 10%** Fair
- 41%** Good
- 38%** Excellent
- 10%** Superior

**8. *Which of the following would have enhanced your visit to this exhibition?
[Mark all that apply] (N=248)**

- 43%** More contextual information
- 34%** No change needed
- 21%** Audio tour
- 7%** Other (*See Appendix C for visitor comments*)
- 4%** Text panels in Spanish

9. *Which of the following statements describe your reaction to the title of this exhibition, *Myths, Mortals, and Immortality*? [Mark all that apply] (N=268)

- 50%** It is appealing
- 34%** It captures the theme of the exhibition well
- 13%** I don't have any thoughts about it one way or another
- 5%** It's too artsy
- 5%** Other (*See Appendix C for visitor comments*)

**10. **Overall, how would you rate the exhibition *Myths, Mortals, and Immortality*?
(N=271)**

- 0%** Poor
- 7%** Fair
- 41%** Good
- 41%** Excellent
- 10%** Superior

11. What is your age? (N=274)

- 44 years** Mean
- 45 years** Median

By generation:

- 26%** Generation Y
- 15%** Generation X
- 23%** Trailing-edge boomers
- 17%** Leading-edge boomers
- 17%** Postwar
- 2%** World War II
- 0%** Depression

12. What is your sex? (N=271)

- 49%** Male
- 51%** Female

13. Where do you live? (N=274)

- 93%** United States
- 7%** Other country

14. Are you of Latino/Hispanic origin? (N=250)

- 85%** No
- 15%** Yes

15. *Race/ethnicity (Mark one or more) (N=258)

- 76%** White
- 12%** Asian American/Asian
- 11%** African American/Black
- 2%** Native Hawaiian or Pacific Islander
- 1%** American Indian or Alaskan Native

16. How interested are you in each of the following?

	Very interested	Somewhat interested	Not interested
Art in general (N=266)	61%	36%	3%
Latino culture/history (N=243)	32%	59%	9%
Latino art (N=236)	29%	61%	9%

17. With whom are you visiting today? (N=276)

- 73%** I am with others
- 23%** I am alone
- 4%** I am with school group/organized group

18. What is the highest degree of education/level of school you have completed? (N=218) (Respondents 26 years and older only)

- 47%** Graduate/professional degree
- 29%** Bachelor's Degree
- 10%** One or more years of college
- 8%** High school graduate or less
- 6%** Associate degree

APPENDIX C: QUALITATIVE COMMENTS FROM SURVEYS

How did you learn about this exhibition?

[Newspaper:] Washington Post

[Newspaper:] Washington Post

[Newspaper:] Washington Post

[Other:] Magazine

[Other:] Visitor center

[Newspaper:] Washington Post

[Other:] Regular visitor

[Other:] Magazine

[Other:] Teacher received notice

[Newspaper:] Washington Post

[Newspaper:] Washington Post

[Newspaper:] City Paper

[Other:] Internet

[Newspaper:] Washington Post

[Newspaper:] Washington Post

[Newspaper:] Washington Post

[Other:] Walking

[Newspaper:] Washington Post

[Other:] Via African [Art Museum]

[Newspaper:] Washington Post article

[Newspaper:] Washington Post

[Newspaper:] Washington Post insert

[Other:] Mailing

[Newspaper:] Washington Post

[Other:] Mexican Cultural Institute

[Newspaper:] Washington Post

[Newspaper:] Washington Post

Which of the following would have enhanced your visit to this exhibition? [Other:]

Different layout. Had to walk back and forth to see everything. Maybe segment room. It is too big.

Place to sit for old and/or handicapped

More Diego Rivera

Need to be in English

Lighting—improve

My interest in the subject

Video film supplement

Man on picture advertising exhibit wasn't here in the building. More painting narratives and history. Better advertising PR on exhibit.

Different pictures

More examples shown—but it was fine as an introduction.

More art

[Audio tour in] Spanish/English. Materials for sale.

Guide

Better lighting and a locked coat check in museum

Better lighting

[Following comments from school field trip students:]

More time, but was still great.

More time to see the pieces

Benches/chairs

Fun discussion/activities

More time

Did you pick up an exhibition guide at the entrance? [Why not?]

Will go get an English one

Came in the back door

Came in the back entrance

Not in the mood

I thought labels would duplicate it

Did not see guide

I prefer to wander

Was in a hurry

Other party did

In a hurry

I want to come back

She did not have any, English or Spanish

Line was long and I didn't think I need it

[Are you going to take it home?] After it was pointed out to me.

[Following comment from school field trip student:]

Someone was acting as our guide

Overall, how would you rate the learning opportunities in this exhibition?

I'm not looking at exhibit this way.

Which of the following statements describe your reactions to the title of this exhibition? [Other:]

Macabre

Doesn't really cover it.

Made you think

Other Comments

We didn't know where the exhibit was exactly. Exhibit was not on display long enough. Should be book on exhibit similar to other exhibits in Sackler and National Gallery of Art.

Sign out front was great. Reminded me I wanted to see this.

I did a search to find things related to Hispanic Heritage Month, but this exhibit didn't come up in my search. ☹

Teacher previewing exhibit—will bring my students this week

I went to Oaxaca 2 years ago and can't wait to go back. This was such a great opportunity for me. I love Mexican art, especially Indian-based.

[Following comments from school field trip students:]

The tour guide was great!

I see little connection between the title and the exhibit. Try making it a little more "child friendly"